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Columbia Library Columns

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“Across the Continent.” The original colored print, published in 1870, portrays a Central Pacific Railroad train crossing the Humboldt River. (*Parsons’ Print Collection*)



COLUMBIA LIBRARY COLUMNS



The Vanishing Art of Railway Travel

For many of our readers' children, a long, scenic trip by railway is almost an unknown experience. They are travelers by air, to whom the earth is a remote, patchwork lawn on which human movement is antlike or invisible. Or, they travel by car—a low-slung, claustrophobic rocket from which their eyes, 39 inches above the asphalt, catch fleeting blurs of field, tree and house. Not for them are the sights which thrilled the March children in *Niagara Revisited*, as described by Clara Kirk in the article which begins on page 5: the glimpse from the train of “a small shanty,” where they saw a cat, a coffee-pot on the stove, and an old woman standing outside to see the train go by. (Naturally no one stands and watches cars whiz past on a thruway.)

Mrs. Kirk describes these experiences in the second part of her article; in the first part she tells the story—and how it ended in fiasco—of *Niagara Revisited*. This was W. D. Howells' effort to promote, via the adventures of the March family, the beauties of a railroad journey to Niagara—“by the Hoosac Tunnel Route.”

The theme is continued in Professor Williams's survey of the railway material in the Columbia Libraries, and in Messrs. Finch and Hamlin's introduction to the Parsons Transportation Prints. The facing illustration, from a print in that collection, depicts an express train carrying its passengers across the continent. We dedicate this issue to all long-distance train passengers, who are beginning to vanish faster than the buffaloes and Indians they once delighted to observe.



TOM WAS VERY WELL AS BOYS GO
BUT NOW HIS CONTRIBUTION
TO THE COMMON ENJOYMENT
WAS TO VENTURE AS NEAR AS
POSSIBLE TO ALL PERILOUS EDGES.

An exciting moment on the March Family's trip to the Falls.

(From *Niagara Revisited*)

Niagara Revisited

CLARA M. KIRK

THE Columbia University Library possesses a copy, perhaps unique, of an extremely rare little brochure by William Dean Howells entitled *Niagara Revisited 12 Years After Their Wedding Journey, By the Hoosac Tunnel Route* (1884). The pamphlet, profusely illustrated, was printed by a certain "D. Dalziel" of Chicago. In several copies which the present writer has examined the text is followed by sixteen pages of advertising, proclaiming the beauties and comforts of a railroad journey to Niagara by the Hoosac Tunnel Route which had recently been opened by the Fitchburg Railroad. The copy of *Niagara Revisited* to be found in the Library of Columbia University contains no advertising. A note folded within the cover states:

Despite the fact that only a few copies of this book are known, the present example represents a different issue from that of the other recorded copies in that the end papers are printed in a blue figured pattern and that it has no advertisements. In the other copies the end papers display a black flowered design, and there are 16 pages of advertisements at the back which are an integral part of the book. It has been conjectured that this copy represents a trial issue.

This conjecture is probably correct; the story of why the trial issue was run off and why the pamphlet itself is so extremely rare remains to be told.

Howells, well known to American readers both as editor of the *Atlantic Monthly* and as the author of popular novels, clashed with the officials of the Fitchburg Railroad who, without his consent, had reprinted *Niagara Revisited* from the May *Atlantic* of 1883, as an advertisement for the scenic route to Niagara. When the railroad refused to pay the author, Howells threatened suit and forced the company to suppress the whole edition. Because the

pamphlet, gayly adorned with brightly-colored illustrations of the well-known March family, was so attractive, ten or twelve copies were secreted when the issue was destroyed and are now to be found in the hands of a few libraries and private book-dealers. Since the Boston and Maine Railroad took over the Fitchburg Railroad in 1900, destroying the papers, we are not likely to learn more of the story of the book from the point of view of the railroad; sixteen letters exchanged between Howells and his literary agent, James R. Osgood, however, state the author's position very clearly. Only one of these letters is included in *The Life in Letters of William Dean Howells* (edited by Mildred Howells, 1928); the remaining fifteen are still scattered in libraries from Los Angeles to Boston. The present writer has been able, from a study of these letters, to support the conjecture that the copy of *Niagara Revisited* owned by Columbia was a trial copy.

The exchange of letters between Howells and his agent as to the disposition of *Niagara Revisited* took place in the year 1882-83, after Howells had resigned from the *Atlantic* and set out on his trip to England and Italy. The letters make it plain that Osgood had some difficulty in disposing of the manuscript but that it was finally sold to the *Atlantic*, where it appeared in May, 1883. The cover of the pamphlet states that it was "published by D. Dalziel, Chicago," but makes no reference to the Fitchburg Railroad. In italics under the title is the additional information, "Published by arrangements with James R. Osgood & Co., Publishers, Boston." The correspondence which was continued after Howells's return to this country in July, 1883, indicates that, in fact, there was also "an arrangement" between D. Dalziel and the Fitchburg Railroad, whereby the profits from the publication of the pamphlet were to be shared. The trial issue owned by the Columbia Library was evidently submitted to Osgood with no advertisements; these were added later and without the consent of either Howells or Osgood. When Howells returned to the United States in the summer of 1883 and discovered that the Fitchburg Railroad had not only vulgarized his essay by sixteen pages of blatant advertising, but

also refused to pay, he threatened suit and forced the company to destroy the issue. Fortunately, a few copies of this entertaining reminder of the adventures of the March family escaped destruction. Though the sketch itself is slight enough, it forms a link between the first story of Isabel and Basil March, which was told by Howells in *Their Wedding Journey* in 1871, and the subsequent accounts of their experiences in eight other novels and stories with which the author delighted his readers for fifty years.

II

Readers of the *Atlantic Monthly* first became acquainted with Basil and Isabel March when they read the opening chapters of *Their Wedding Journey* in the July, 1871, issue of their favorite magazine. They caught a tantalizingly brief glimpse of the couple just leaving a Quebec hotel and still on their honeymoon in the first installment of *A Chance Acquaintance* in the January, 1873, issue of the same periodical. When *Niagara Revisited* appeared, ten years after *A Chance Acquaintance*, our romantic pair, now twelve years older and twelve years wiser, were welcomed by a public which had grown to know them not only through the pages of the *Atlantic* but also as they had been presented in the clever pen drawings of Augustus Hoppin, who had illustrated the novels when they came out in book form. *Niagara Revisited*, even without the colored plates in the pamphlet owned by the Columbia Library, pleased the readers of 1883 sufficiently to encourage Howells to reprint the twelve-page sketch at the end of every edition of *Their Wedding Journey* after that date.

Howells informed his readers in the opening paragraph of this sketch, which sounds like an informal letter to old friends, that Basil was now forty-two and Isabel, thirty-nine; that, since last heard from, their two children had reached the ages of eleven and nine. Specific references to the ages of the four members of this famous family prove to be of particular interest. For in the ten stories and novels, written by Howells between 1871 and 1920, it is only in *Niagara Revisited* that their exact ages, in a certain

month of a certain year (June, 1882), were definitely stated. It is equally curious that the dates cited in the other nine March stories, with an apparently casual air, are, in almost every case, accurately calculated from the time-touchstone of June, 1882, which was firmly established in *Niagara Revisited*. It is, therefore, with this little-known pamphlet that any study of the Marches must begin. Here, then, are our characters, as they presented themselves to the readers of the *Atlantic Monthly*, "one lovely day in June" when the sky "was sincerely and solidly blue":

Basil was now forty-two, and his mustache was well sprinkled with gray. Isabel was thirty-nine, and the parting of her hair had thinned and retreated; but she managed to give it an effect of youthful abundance by combing it low down upon her forehead, and roughing it there with a wet brush. By gaslight she was still very pretty; she believed that she looked more interesting, and she thought Basil's gray moustache distinguished. He had grown stouter; he filled his double-breasted frock coat compactly, and from time to time he had the buttons set forward; his hands were rounded on the backs, and he no longer wore his old number of gloves by two sizes; no amount of powder or manipulation from the young lady in the shop would induce them to go on. But this did not matter much now, for he seldom wore gloves at all. He was glad that the fashion suffered him to spare in that direction, for he was obliged to look somewhat carefully after the outgoes. The insurance business was not what it had been, and though Basil had comfortably established himself in it, he had not made money. He sometimes thought that he might have done quite as well if he had gone into literature; but it was now too late. They had not a very large family: they had a boy of eleven, who "took after" his father, and a girl of nine, who took after the boy; but with the American feeling that their children must have the best of everything, they made it an expensive family, and they spent nearly all Basil earned.

The narrowness of their means, as well as their household cares, had kept them from taking many long journeys. They passed their winters in Boston, and their summers on the South Shore,—cheaper than the North Shore, and near enough for Basil to go up and down every day for business; but they promised themselves that some day they would revisit certain points on their wedding journey, and perhaps somewhere find their lost second-youth on the track. It was not that they cared to be young, but they wished the children to see them as they used to be when they thought themselves very old; and one lovely afternoon in June they started for Niagara.

The elder Marches, as they leaned back in their Pullman seats, were inclined to see their fellow-passengers as less interesting than they were in their earlier days of travel; now they were all soberly



Basil and Isabel and their children savor the delights of an 1883 Pullman car.
(From *Niagara Revisited*)

dressed and of a middle-aged propriety. Basil and Isabel were roused from their contemplations by Tom and Bella who declared themselves hungry before the train cleared the station platform. But soon the whole family—having devoured all the sandwiches which Isabel had “put up,” as well as the leathery chicken which Basil had snatched from a station counter—were absorbed by the scenes which flashed past the windows of the speeding train. For the Marches had managed to keep their own lives fresh by “their willingness to find poetry in things around them,” and they had taught their children “the secret of their elixir.” Though the Hoosac Tunnel on the route to Niagara was to be the great experience of the trip and though the children had begun to ask when they should reach it even before they demanded lunch, it was “the flying sentiment of the railroad side,” like “a passage from Goldsmith or Wordsworth,” which captivated the four Marches. To glance over the shoulders of these travelers at the towns and fields, the railroad crossings and streams, is to see again the New England countryside of the 1880’s from the windows of a train which, to a twentieth century traveler, seems leisurely indeed. At one moment they all stare into “a simple interior,”

a small shanty, showing through the open door a cook-stove surmounted by the evening coffee-pot, with a lazy cat outstretched upon the floor in the middle distance, and an old woman standing just outside the threshold to see the train go by, — which had an unrivaled value till they came to a superannuated car on a siding in the woods, in which the railroad workmen boarded: some were lounging on the platform and at the open windows, while others were “washing up” for supper, and the whole scene was full of holiday ease and sylvan comradery that went to the hearts of the sympathetic spectators.

But soon the possibilities of an unused railroad car as a permanent home are forgotten, for

The lovely Deerfield Valley began to open on either hand, with smooth stretches of the quiet river, and breadths of grassy interval and table-land; the elms grouped themselves like the trees of a park; here and there the nearer hills broke away, and revealed long, deep, chasmed hollows full of golden light and delicious shadow. There were people rowing on the water; and every pretty town had some touch of picturesqueness or pastoral charm to offer: at Greenfield there were children playing in the new-mown hay along the railroad embankment; at Shel-

burne Falls there was a game of cricket going on (among the English operatives of the cutlery works as Basil boldly asserted). They looked down from their car-window on a young lady swinging in a hammock, in her door-yard, and on an old gentleman hoeing his potatoes; a group of girls waved their handkerchiefs to the passing train, and a boy paused in weeding a garden-bed.

Meanwhile, the spectators were lost in their dream. "The golden haze along the mountain-side changed to a clear, pearly luster, and the quiet evening possessed the quiet landscape" almost obliterating "a wood-cutter's shanty, losing itself among the shadows in a solitude of the hills."

The Hoosac Tunnel, after these glimpses, seemed to Basil and Isabel only "a gross and material sensation"; but the parents joined the children in trying to make the most of the tunnel experience, and Basil let Tom time it by his watch. "'Now,' said Tom, when five minutes were gone, 'we are under the very center of the mountain.'" The tunnel, however, was like "all accomplished facts, all hopes fulfilled, valueless to the soul, and scarcely appreciable to the sense." The children emerged from the tunnel at North Adams with a "mean opinion of that great feat of engineering"; Basil, on the other hand, drew "a pretty moral from their experience":

'If you rode upon a comet you would be disappointed. Take my advice, and never ride upon a comet. I shouldn't object to your riding on a little meteor,—you wouldn't expect much of that; but I warn you against comets; they are as bad as tunnels.'

Though the children thought this moral was "a joke at their expense," we may take it as evidence of Howells's insight into the world of space-travel, and turn our attention, with the Marches, to the nearer adventure of sleeping on a Pullman train, and waking next morning at dawn to look out upon the "Enchanted City," which proved to be Rochester.

Perhaps the *Atlantic* readers of Howells's account of a family trip to Niagara Falls did not need the aid of the fourteen pages of brightly-colored illustrations which enhance the pamphlet now in the Columbia University Library. To the reader of today the unknown illustrator seems of genuine importance in recapturing

the "realistic" quality of this "commonplace" journey of four "ordinary" Americans of 1882. By the time one has enjoyed the sketch, and smiled over the drawings, one realizes that "realistic," "commonplace," and "ordinary," in Howells's imagination, were tinged with a poetic sense of the humor and pathos of the human voyage, lightly and briefly suggested. The Columbia Library is fortunate in possessing an illustrated pamphlet concerning the Marches which few, if any, readers of the *Atlantic* in the 1880's ever saw.

The Parsons Transportation Prints

JAMES KIP FINCH AND TALBOT F. HAMLIN

WE are apt to forget that the century which was brought to a close on New Year's Eve in the year 1900 was pre-eminently a Century of Transportation—pre-eminently the century of rails and locomotives. Our great-grandparents had, of course, ushered it in with tallow candles while we saw it out with electric light. They had begun it with hand tools and home industries but it had ended with process machinery and mass production. They had drawn their water supply from the old oaken bucket—we opened a tap which gave us rain collected on the slopes of mountains a hundred miles away. These changes were certainly revolutionary but, in these United States at least, the nineteenth century was first and foremost the century of railroads and railroading. The American nation was spreading over a continent and, just behind the Conestoga wagon and the prairie schooner, came the railroad and the locomotive. Transportation was the keynote of progress.

In the early years of the century, like France and England, America had taken a fling at canal building. The great success of the Erie had stimulated this movement. As early as 1812, however, Colonel John Stevens of Hoboken (King's College 1768), had pointed out that the engine which had already been successfully applied to the steamboat, could and would be applied to rail transport, and that the railroad would supersede the canal as a means of transportation. Although this was some fourteen years before Stephenson's *Rocket* demonstrated the possibilities of "locomotion" at Rainhill, the Colonel's vision was prophetic. By 1840, the end of the Canal Era was certain. America then had more miles of railroads than Great Britain, the mother country of the loco-

NEW ARRANGEMENT!

Daily Accommodation Line of Stages from
North Castle
TO
PORT CHESTER.



IN CONNECTION WITH THE
New-York and New Haven R. R.



On and after Thursday, June 20th, 1850, a Stage will
LEAVE PORT CHESTER

On the arrival of the 4 o'clock Accommodation Afternoon Train from New-York, passing by the way of King Street, through to H. Finch's Store, North Castle.

LEAVE NORTH CASTLE

From H. Finch's Store at 3 o'clock in the Afternoon; Samuel P. Smith's Post Office, at 3; passing by the way of King Street; Glenville Corner, 4, in time to take the 6 Train to New-York.

Fare from Port Chester to North Castle, 37½ Cents.

HIRAM FINCH, Proprietor.

N. B.—Passengers wishing to go to places adjoining this route, viz; Glenville, Purchase, Round Hill, Quaker Ridge, Mile Square, and Middle Patent, will be conveyed at reasonable rates.

An 1850 poster advertising the convenience of a stage coach and train connecting service.
(Parsons' Print Collection)

motive. Even roads and highways were relatively unimportant—it took a modern Motor Age to “get the farmer out of the mud.” It was the railroad that opened up the continent and made possible a union of states which spreads across three thousand miles of valley, hill and plain from the Atlantic to the Pacific.

From the early days of the justly famous Baltimore and Ohio of 1828–1853, the American railroad university, to that memorable day in 1869, when, at Promontory Point, Utah, the locomotives of the Union and Central Pacific lines met, as Bret Harte wrote,

Pilots touching head to head,
Facing on the single track,
Half a world behind each back.

and on through the closing years of the century, with the battles of the railroad kings for railroad supremacy, it was the railroadman, the railroad bridge and railroad building which held the center of the engineering stage.

Today this has, of course, all changed. The railroads of the world have been built—in our own country, sad to relate, too many of them. We live today in the Era of Highway Transportation when public funds are being poured into highways and other millions into great highway bridges, which, because of the comparatively light loads, can eclipse in span their railroad forebears of the nineteenth century.

When William Barclay Parsons graduated from the civil engineering course at Columbia in 1882, however, the Railroad Age was in its heyday and the romance of railroad achievement had captured his interest and imagination. His entire life was devoted to transportation problems. His earliest work was on the Erie, “Lion of Railways.” His greatest adventure was his pioneer work in Chinese railroading, the survey for a line in what was then the closed province of Hu-nan. His outstanding achievement was the first New York subway, and his most notable military service was as chief of the transportation division with the American engineers in France. Canals, subways, tunnels claimed the attention of this

engineering leader, but railroads claimed first place in his life and work.

It was thus natural that General Parsons should be interested in the fascinating history of the development of rail transport. It is difficult, however, for those who did not know him intimately, to picture this engineering leader, this dignified and scholarly Chairman of our Board of Trustees, as an avid and relentless collector of books and prints. Naturally his bibliomania—the term by which Eugene Field always referred to the book-collecting habit—turned to books dealing with the history of his profession and particularly with transportation. His equally strong love of prints—perhaps properly termed iconomania—centered on and reflected his overwhelming interest in the great epic of railroad achievement.

General Parsons' collection of books has been added to the treasures of the New York Public Library. His collection of transportation prints, some two hundred and thirty-five in number and conservatively valued at close to fifteen thousand dollars, has been given to Columbia in his memory.

Any adequate description of this remarkable series of engravings, etchings, aquatints and lithographs would occupy many pages. It is possible here only to point out some of the most interesting groups in the collection.

Every engineer will recall that the Liverpool and Manchester, although not the first railroad built for general service, was the first great early railroad and was the scene, in 1829, of the famous Rainhill locomotive trials, won by Stephenson's *Rocket*, which established the locomotive as the best tractive power. To the print collector also, the Liverpool and Manchester has a special interest, for the British artist, T. T. Bury, made some drawings of this work, "on the spot," which were the basis for a series of interesting prints. These drawings included all the outstanding features of the line—the great tunnel at Liverpool, the deep rock cut at Edge Hill, the long and difficult construction across the fens of Chat Moss, the imposing stone arch viaduct over the Sankey Valley, as well as the stations and trains of this pioneer undertaking.

The first set of these drawings to be reproduced in colored aquatint, the series issued by H. Pyall in 1831, were small, rather poorly executed and rather crudely colored by hand. As illustrating the widespread interest in this undertaking, however, it should be noted that a Spanish set of these prints was also issued through the simple expedient of engraving new titles on the old plates. Several series of these early sets are in the collection.*

Later, R. Ackerman, the famous London printer who maintained a large staff of water colorists to color his publications, issued several large prints of this line, and there is also in the Parsons collection the interesting series of views published by Shaw. Ackerman was also responsible for another series in the Parsons group—the beautiful prints of the London and Birmingham Railroad—a series of colored aquatints which show this process at its best and reveal all the charm of the delicately drawn and beautifully colored British work of this type with its wonderful atmospheric effect and transparency.

The later British roads are also well represented, including the North Midland and the Dublin and Kingston, but the lithograph was replacing the aquatint as a means of book illustration in this period, and the later prints are usually lithographs. These include some beautifully drawn views of the spectacular Chester and Holyhead line, clinging to the cliffs of Wales, and also the several large prints showing the erection of the famous tubular bridge across the Menai Straits, built in 1848, by Robert Stephenson, and which, according to Lewis Carroll, was to be saved from rust “by boiling it in wine.”

The French were slow to take up the railroad, sticking to canal construction until almost half the century had passed. A large broadside, with vivid coloring, of which there are two copies in the Parsons group, was apparently designed to encourage railroad building in France—as railroad propaganda—and carries the words of a railroad song

* For check list, dates, etc., see *Centenary History of the Liverpool and Manchester Railway* by Dendy Marshall, 127.

Vive la ch'min d'fer
 C'est un éclair.
 Voyages, fillettes gentilles:
 Répétez gaiement en chemin:
 C'est beau, c'est charmant, c'est divin!

When railroading in France did get under way, however, it gave opportunity for some of the precise, wonderfully delicate technique of the French colored aquatints. This is well illustrated in the portfolios of large views of the Chemin de Fer de Rouen, Havre et Dieppe, drawn by A. Maugendre and printed by Auguste Bry in 1851. In this series are views of the great stone arch viaducts at Mirville and Barentin which eclipse the famous Sankey Viaduct on the Liverpool and Manchester and recall one of the most imposing types of railroad bridge structures used on these earlier lines.



The train wreck which occurred on the Paris to Versailles railway in May, 1842. *(Parsons' Print Collection)*

The French prints also include two series of views, each on three large plates, of the Paris and Orleans line and of the Paris-Rouen route. These lithographs were drawn by Delarme, and furnish a graphic record of these early French works.

Railroad accidents have frequently been the subject of the print

maker's art and the terrible catastrophe on the line between Paris and Versailles, which occurred 8 May, 1842, is shown in three of the Parsons prints. Two of these are French, but the third is a very crude and wildly colored German production showing this "grosse Unglück auf der Eisenbahn." There are few German prints in the collection, but a series of plates, dated 1831, showing the engineering features of cars, track and wheels used on English lines, shows the care, precision and attention to details characteristic of the German mind.

Unfortunately, pictorial records of our early American railroads are seldom available, and there are none artistically comparable with these British and French productions. There is, however, a large group of "locomotive prints" which, while including a few British engines, is particularly rich in American examples. The American locomotive underwent, of course, certain changes and developments which were never reflected in the work of the British builders. There were several pioneer American locomotives, such as the experimental engine run by Colonel Stevens at Hoboken in 1825 and Peter Cooper's famous *Tom Thumb*, which was tested on the B. & O. in 1829. The first full-size locomotive to run on American track was, however, imported from England. Horatio Allen, Columbia 1823, brought over the *Stourbridge Lion* and ran it on the Delaware and Hudson in August, 1829.

The British imports could not operate on the sharp curves of American track. To meet this difficulty John Bloomfield Jervis, in 1831, introduced the front, or so-called "bogie," truck, and, in 1832, another typical American device, the "cow-catcher," was added to the imported *John Bull* of the Camden and Amboy Railroad. At this point, Matthias W. Baldwin, jeweller and successful builder of stationary engines, stepped into the picture. Baldwin's *Old Ironsides* of 1832 was followed by many other developments until, by 1842, the typical American locomotive of pre-Civil War days was created.

Through the late forties and early fifties, several American firms were turning out these American masterpieces. Their huge, funnel-

shaped stacks, their ample cow-catchers, their shining brass bells, rails and whistles, and especially the wonderful work of the machine shop painter, made them a showy and resplendent product. Some twenty or more large lithographs, colored in gold, red, black, green and yellow, advertise the beauties of these kings of the rails and are among the most rare and interesting prints of the Parsons Collection.

It was in this period also that Currier and Ives, and their followers, "Printmakers to the American People," began to publish their often crude and garish colored lithographs. These are sought by collectors today not for their artistic merit but because they record an important period of American life in a form and spirit which portrays the atmosphere of these earlier days, far more effectively, perhaps, than any finer prints could have done. It may be truly said that here we have "America on Stone,"* and in these works the river steamer, the railroad, early bridges and particularly the American Express Train and the spanning of the continent by railroad, are portrayed.

The prints of the Currier and Ives period in the Parsons Collection are in exceptionally fine condition and include several of the larger series. Here is the stirring moonlight race of the Mississippi steamers with showers of sparks rising from their tall stacks. Here also is the railroad leading through fertile valleys to the Great West with titles both in English and German—perhaps a bit of propaganda to encourage emigration.

Finally there should be noted that fearful and wonderful product of the print makers' art, the "Black Valley Railroad." Here in vivid form and color another type of railroad is shown, a road which carries its passengers behind the locomotive *Distillery* around the Drunkards Curve, through the Black Valley straight to the terminus of the line, arriving at "Destruction," we are assured, without any danger of accident for "there are no up-trains." This masterpiece of the prohibition movement was published for the

* The title of the monumental catalogue of American lithographs by Harry T. Peters, Columbia 1901 (New York, 1931).



A prohibition print (1863), showing a "Black Valley Railroad" train pausing at Drunkard's Curve while in the central distance a skeleton and Satan above await with glee those who continue on their way. (*Parsons' Print Collection*)

American Seaman's Friend Society in 1863, in Boston, by Brother R. Ackerman, who, perhaps, was a distant relative of the famous Ackerman of the earlier Liverpool and Manchester series.

The prints as a whole have still another interest than that of mere technical history of transportation—they are full, as well, of the entire pageant of vivid life of the period they cover. In a way, these prints are more enlightening as historical documents than photographs, for the artist's selectivity, reflecting only those things that interested him, and thus picturing him as well as the scene he is drawing, as it were, doubles the intensity of the effect. Thus in the Ackerman Liverpool and Manchester prints, there lies all that quiet serenity—that simple harmony of man and nature—which was the ideal of the later classic revival, as though all unconscious of the break the railroad and all it stood for was about to make in that harmony. Something of the same quiet loveliness surrounds the Maugendre drawings of the French railroads like an atmosphere. In the American prints, later of course, it was the dramatic and dynamic spirit of pioneering, of the winning of a continent which speeds the express train clanging through the wilds, that sends the sparks into the night sky from the tall stacks of the Mississippi steamers. It is that love of action, of deeds done no matter how, of land exploitation and reckless, ruthless pioneering, that seems to dictate the colors and the drawings themselves, giving to one a brilliance, dynamic if crude, and to the other a directness of statement often exaggerated, but always strong.

For the architect, as for the engineer, the prints have much to say, for in railway architecture the times can be read with uncanny clarity. The railway brought a thousand new problems; their solution gives an insight into many things. The great stone-arched viaducts that marched—proudly and beautifully as Roman aqueducts—across many valleys in England and on the continent of Europe, and, to a less extent, alas, along the line of some of our early railroads—these engineering and architectural monuments of which any culture may be proud show not only a sense of engineering strength, of functional adequacy, but also that satisfactory ar-

rangement of pure line and shape that is beauty. The later spidery wrought iron and steel viaducts are there, too, bringing in a new quality expressive of nervous, tense speed and power.

The prints showing railroad stations are another interesting feature of these early records. We see the solid, Greek revival dignity of the early English stations, the quiet classicism of the French town stations, like that of Rouen, all solidly designed, eloquent of countries where railroads bound together many towns close to each other that were already mature and rich. In the very absence of stations from the greater number of American prints one immediately sees the striking fact that in America on the most important railroads—certainly the most dramatic—the new-laid rails piercing wilderness, stations were mere shacks and residences for “hands,” and towns only followed later.

One last striking thing can be seen in the prints as a whole—the change of a culture from something settled, harmonious, proficient in its limited way, to one perplexed, bewildered, with standards changing and often lost, and ideals switched to new and tentative aims. This change the railroad itself, as one of the chief symptoms (and important parts as well), of the industrialization of the western world, helped largely to bring about between 1830 and 1870. It can be seen in the lowering of the quality of the prints themselves from the delicate and lovely aquatints of Ackerman through the romantic lithographs of Maugendre, down to the last crude lithographs of the seventies. It can be seen in the buildings that the railroad produced, from the first dignified classic of early England and France, through the era of iron-and-glass train sheds (whose beginnings are well shown here) down to the ugly congeries of cheap and upstart construction of our own early west. It can be seen in the growth from the ordered neatness of early train yards and shop buildings into the vast acreages of the great junctions of the end of the nineteenth century.

Yet all this time—and this the prints themselves bear witness to—the means of transportation themselves were growing more finished, more efficient, more comfortable and more beautiful. The

innate absurdity of the old cars like joined coaches gave way to the modern passenger car; the old engine with its inclined cylinders and its open cab to the modern locomotive with its tightly composed length so expressive of its speed and power.

With its incidental prints, such as the exceptionally fine example of Robert Mills and Louis Wernwag's famous Colossus arch over the Schuylkill at Philadelphia, "the greatest known span by nearly 100 ft.," the Parsons Collection thus affords an unusually complete pictorial review of the history of modern transportation. It is a notable addition to the University's records and a fitting memorial to its collector—a loyal alumnus who generously devoted a large part of his life to the service of his Alma Mater.*

* This article originally appeared in the *Columbia University Quarterly*, June, 1935.

Railway Material in the Columbia Libraries

ERNEST W. WILLIAMS, JR.

NO adequate history of American railroads has ever been written, notwithstanding the publication of an enormous literature dealing with various phases of their history. Several regional histories exist, some of excellent quality, yet the task of capturing the broad sweeps of railway development in the United States in a comprehensive work remains to be achieved. And this is so despite the fact that nothing exerted a more significant influence upon the character and rate of our economic development than did the rapid expansion of our railroad net. Nor was that expansion paralleled in rate or in character anywhere else in the world.

The romance of the steam locomotive and the attraction of seemingly endless bands of steel extending to far places were well known to several generations of Americans. But while the railroad was clearly indispensable and service in the railroad ranks was a frequent objective of young men, railroad corporations achieved an odious reputation and were acceptable objects of political attack. The economic aspects of railroad transportation were never well understood by the public at large even while the railroad was the pre-eminent form of transportation, both of freight and of passengers. Armchair strategists were legion, yet the nation continued to face, year after year, a railroad problem. The system reached its greatest extent before the first World War and has been looked upon as a mature, if not a declining, industry since. The growth of other forms of transport has tended to remove railroads and their problems from the public consciousness. Yet the daily press, partic-

ularly in recent months, attests both to the continuing importance of the railroad industry in our national life and to the persistence of major unsolved problems in an industry whose financial performance, taken as a whole, has been less than satisfactory throughout most of its history.

Not only is a work of synthesis in railway history still to be desired, but important aspects in the story of the industry are yet to be explored from the source materials. Although histories of individual railroads are numerous, many are of indifferent quality and few achieve a penetrating appraisal of the strategy of railway development or of the quality of managerial performance. The history of many important roads awaits scholarly treatment and such gaps must be filled as a prerequisite to a definitive chronicle of railway development as a whole.

The Columbia Libraries are rich in railroad materials, many still awaiting the attention of the scholar. The Marvyn Scudder Financial Collection in the library of the Graduate School of Business is one of the most complete of its kind and embraces not only the annual reports, but a variety of financial instruments, clippings from the contemporary press and from the financial journals, and much fugitive material concerning controversial matters. These materials are by no means limited to the financial aspects of railway history. Mergers, new construction, equipment additions, rate controversies, safety questions and many other issues are touched upon. Thus the first engineers' report of the Pennsylvania Railroad, issued in 1848, is not only an analysis of the locating decisions made by the company's engineers, but also a most interesting study of the physical and economic geography of the state of Pennsylvania. When supplemented by the later reports, it provides a picture of the adjustment of railway location to the economic potential which has not been captured in any of the published histories of this or any other railroad company.

Early reports of railway companies are studded with material concerning traffic, equipment, and operating practice which seems to have escaped the notice of most writers of corporate histories,

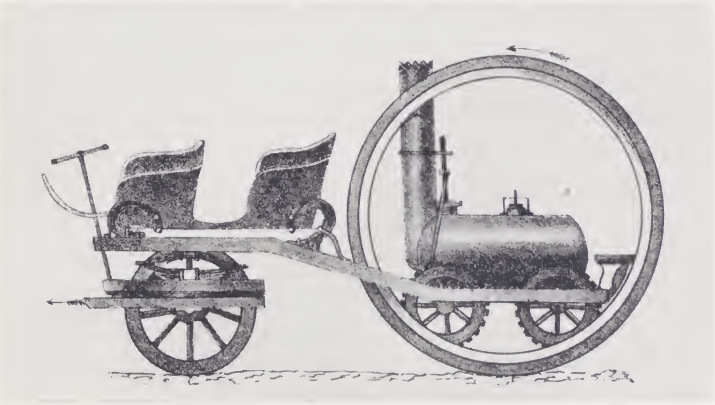
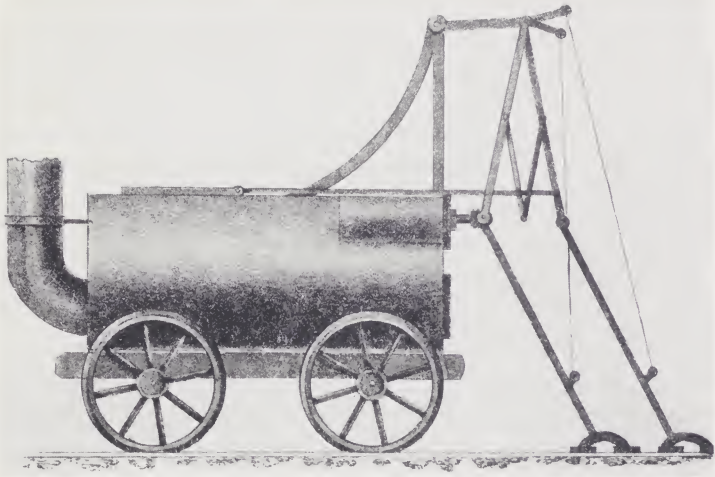


A proposed elevated railway for Broadway (1850), with passenger coach
beneath the locomotive.
(Parsons' Print Collection)

or to have failed to interest them. Here one learns how early railroads were staffed, where traffic came from and how it was developed, how operating problems were approached and gradually solved and how thinking about the economic nature of the railroad as a business institution altered with experience. Some of the earlier reports list the employees by name, others show what engineers, conductors, and other classes were paid when the art of railroading was still in a primitive state. Locomotive rosters in which the engines were listed by name are not uncommon in the earlier reports—and what ingenuity went into the choice of names as rosters lengthened! Rates were high and many a small, strategically located property enjoyed at times a rate of profit which would arouse envy today.

The Business and Engineering Libraries together are well equipped with files of the principal railroad periodicals covering a great part of the railway era and conveying the flavor of the time. He who desires may trace the development of track, bridges and other structures, motive power and equipment, in exhaustive fashion. What is more important, he may relate that development to the growing transportation tasks which the railroads performed. Pamphlet and catalogue material, as well as house organs of the equipment manufacturers, preserve much concerning the technical side of railroading which would otherwise have been lost, and lend color to any reconstruction of the expansion phase of the age of steam.

Few railroad men were of literary bent and, beyond the necessary official pronouncements, little of railway literature is the product of railwaymen themselves. One of the few who, in later life, turned to scholarly endeavor was Col. William J. Wilgers, one time chief engineer of the New York Central. Not only did he write an interesting history of the railways of Vermont, but he turned his attention to a study of the interrelations of the railways of the United States and Canada, a unique chapter in international railroad affairs which, because eminently successful on the level of cooperation among private corporations, has left little record in



UPPER PICTURE: In Mr. Brunton's invention of 1813 two feet, which were activated by the toothed wheel above the boiler, propelled the engine forward.

LOWER PICTURE: In 1882 David Gordon devised a locomotive engine which worked in a large cylinder, so that as the engine climbed up, the machine rolled forward and advanced the carriage. (Parsons' Print Collection)

the archives of the government. The extensive correspondence and working papers from which he prepared *The Railway Interrelations of the United States and Canada* (Yale University Press, 1937) are preserved in Special Collections, and contain much of interest to the student who would seek further light on this distinctly American experience—gathered by one who was internationally known in the railroad world, and who had the best of access to information relative to his field of inquiry.

The name of James Stillman moves in and out of the pages of railway history in the several decades bracketing the turn of the century. Particularly does he appear in the literature of railway finance, but most often as one more name in a list of trustees or in the roster of a protective committee. Little appears regarding the significant role which he played in railway finance, and even the official biography of E. H. Harriman alludes to rather than explains the close relationship between Stillman and the great railway builder. Stillman was president of the National City Bank, bankers for the Rockefeller interests, among others. It was through Stillman that a close tie was developed between the Rockefellers and Harriman, and the backing of Stillman was clearly important in many a Harriman enterprise. He was a major agent of Harriman in the effort to secure control of the Burlington Road for the Harriman system against the opposition of James J. Hill and his associates. But this is only the most spectacular of the episodes in railway finance in which Stillman and Harriman were allied. Papers of Stillman, concerning railroad finance and investment over the period 1851–1918, are preserved in Special Collections.

The remarkable Seligman library was put together, in considerable part, during the period when public regulation of the railroad industry was an absorbing issue to economists and politicians alike. The regulatory scheme, as we now know it, grew by stages from 1887 to 1920 when it attained essential completeness. Sharp controversy preceded the first Federal Statutes and recurred at each subsequent stage. Much of the literature of this period, ranging from scholarly treatises to partisan arguments from all points of

view, found its way into the collection. Attention has been freshly focussed upon the regulatory structure in recent years because of the growth of competition among the various forms of transport. Some of the old issues have been forgotten while others assume a different aspect in the search for solutions of present regulatory quandaries. Hence there is a tendency to look back into the formative stages—for which few libraries afford more abundant material.

So extensive are the collections relating to railroads that no brief account can do more than touch upon a few gems. The student of railway history or of railway economics will find in the Columbia Libraries much virgin material as well as a comprehensive working library covering all aspects of the railway conquest of the continent.

Columbia's Dynamic Archive of Russian History and Culture

PHILIP E. MOSELY

Editor's Note: Although the other articles in this issue are related to railways, for diversity of interest we are including this article in which Professor Mosely brings up to date the description of the riches of the Russian Archive, which he first portrayed in the February, 1953, issue of this periodical.

HOW was the great humanist, Maxim Gorky, transformed into a political partisan of the totalitarian wing of the Russian revolutionary movement? Fascinating new light will be thrown on his spiritual and literary evolution by the forthcoming publication of *Letters of Gorky and Andreev, 1899-1912* (Columbia University Press, 1958). Of the 101 letters published here, 89 are being published for the first time, thanks to a Columbia initiative. A talented young writer, Leonid Andreev, whom Gorky assisted in many ways and with whom he finally broke because of their increasingly divergent political and literary sympathies, was the frequent recipient of Gorky's frank and often passionate comments on the Russian scene. Because the Columbia University Libraries were enabled in 1951 to acquire this unique collection and to safeguard it in Columbia's Archive of Russian and East European History and Culture, students of Russian literature are now awaiting eagerly the publication of this important addition to our understanding of Maxim Gorky.*

Our understanding of another great Russian writer and thinker,

* The difficult task of identifying the largely undated letters and preparing commentaries was carried out by Professor Peter Yershov at the initiative of Professor Ernest J. Simmons; the translation was made by Miss Lydia Weston (Mrs. Veselin Kesich), with assistance from the Research Program on the U.S.S.R. (East European Fund, Inc.); a grant from the Committee for the Promotion of Advanced Slavic Cultural Studies, Incorporated, made possible their publication.

Alexander Herzen, has been similarly enriched through the services of the Russian Archive. A rebel against absolutism and serfdom, Herzen inspired the liberal and peasantophile struggles of the Russian intelligentsia during several decades of the mid-nineteenth century. Several years ago a large collection of his unpublished letters was donated by his great-granddaughter, Madame Charles Rist, to the Archive, and has now been published. The letters, rich in Herzen's comments on Russia's own problems and prospects, also throw much new light on his alternating feelings of attraction and repulsion for the freer countries of the West.*

Among the Archive's unique collections are also the letters of Count Leo Tolstoy to his principal English translator and literary interpreter, Aylmer Maude. Throwing light, as they do, on Tolstoy's wide-ranging thought and his methods of creative work, this correspondence, when deciphered, annotated and published, will be a valuable contribution by Columbia to the study of Russia's greatest novelist.

The Theatre in Soviet Russia (Columbia University Press, 1957) by Nikolai A. Gorchakov, has been hailed by Brooks Atkinson and others as the most important study of the rise and decline of the Russian theatre over the last sixty years. Until his flight from the Soviet Union Mr. Gorchakov was a direct participant in the struggle for a free theater, and he speaks with unequalled authority as its leading chronicler today. The complete manuscript of his study, which is twice as long as the published book, has been deposited with the Columbia Archive, for the benefit of later scholars.†

* To be published in 1958 as a single volume, following serial publication in *The New Review*. Herzen's difficult handwriting and multilingual style were deciphered by Professor L. L. Domherr, who also prepared careful commentaries. The editing and publication of *Unpublished Letters of A. I. Herzen to N. I. and T. A. Astrakov* (in Russian) were made possible by the assistance of the Research Program on the U.S.S.R. (East European Fund, Inc.).

† The preparation, translation and publication of this book, translated by Edgar Lehrman, were assisted by grants from the Rockefeller Foundation to Columbia's Department of Slavic Languages and to the Russian Institute, by the Committee for the Promotion of Advanced Slavic Cultural Studies, Inc., and by the Institute for the Study of the U.S.S.R., Munich. The project was initiated and supervised by Professor Ernest J. Simmons.

At any given time, from ten to fifteen research projects are being carried on in the comfortable workroom provided by the Columbia University Libraries on the top floor of Butler Library, in close proximity to the locked cage which houses the Archive's rapidly growing collections. In the preface to *The Challenge of Soviet Education* (1957), Professor George S. Counts, emeritus, of Teacher's College, acknowledges the valuable assistance which he received from the Archive. Columbia's large Alexinsky collection of unpublished materials on the Russian revolutionary movement from the 1890's to 1922 is now being studied intensively by Boris I. Nicolaevsky, noted historian of the Russian revolution. Under the auspices of the Research Program on the History of the Communist Party of the Soviet Union, Mr. Nicolaevsky is clarifying a wide range of disputed points in the development of the Social Democratic movement, and particularly of Lenin's Bolshevik wing. His painstaking searchings and scrutiny of the unpublished sources provide an indispensable corrective to the repeated Soviet rewritings of the history of the Bolshevik Party.

The Columbia Archive has been especially fortunate in receiving a wide range of memoirs by leaders of the *Zemstvos*, the remarkable system of provincial self-government established by Alexander II, as well as by well informed officials of the imperial administration. *The Truth About Stolypin* (New York, 1957, in Russian), by Professor Alexander V. Zenkovsky, based in part on the collections of the Archive, throws much new light on the actions and plans of Peter Stolypin, who, until his assassination in 1911, was doing so much to modernize the administrative, agrarian and industrial life of imperial Russia. Iraklii G. Tseretelli, a leading participant in the revolution of 1917, has published several excerpts from his detailed analysis of these events; the complete text is deposited at Harvard and at the Columbia Archive.

Other important studies which are based in substantial measure on the collections of the Columbia Archive deal with the development of Soviet-American relations since 1917, the evolution of Russia's semi-constitutional regime from 1906 to 1914, the efforts

and failures of the Provisional Government of 1917, the foreign policy of General Denikin's regime in South Russia, 1918-19, the development of the Soviet political police, and the establishment of Soviet rule in the Caucasus region.

The Columbia Archive is especially rich for the study of the House of Romanov in its last decades, the political and revolutionary movements of the last eighty years, the Russo-Japanese War of 1904-05 and the World War of 1914-17, and the development of Russian industry and banking. It has unique materials on the history of the Civil War in Russia, and on the political life of the emigration after 1920. It is very rich in the history of Russian literary and philosophical thought in exile and has important materials provided by the newer exiles of World War II. The Archive is also the repository of the unpublished memoirs and studies assembled by the Research Program on the U.S.S.R. (East European Fund, Inc.), 1951-55, and the Research Program on the History of the C.P.S.U. (since 1955).

The Archive is under the highly competent and devoted day-to-day management of its Curator, Mr. Lev F. Magerovsky, who also served for many years as Assistant Director of the Russian Archive Abroad, in Prague. Professor Michael M. Karpovich, emeritus, of Harvard University, serves as chairman of a Sponsoring Committee, made up of outstanding Russian leaders and thinkers, and Philip E. Mosely, Director of the Russian Institute, 1951-55, is chairman of the Administrative Committee.

Through the constant cooperation of Dr. Richard H. Logsdon, Director of the Libraries, Mr. Roland Baughman, Head of Special Collections, and other officers of the Libraries, the Archive has been equipped with excellent facilities for its work and its administrative needs are well taken care of. Apart from these facilities and services, the Archive's modest budget is provided by Columbia's Russian Institute, through a generous research grant made by the Rockefeller Foundation. For the most part its collections have been donated or deposited by their owners or authors, to whom future generations of scholars will owe an immense debt of gratitude.

For some of the donors, extremely hard-pressed by advancing years, illness or need, the Archive provides a very modest token compensation for the great services they have rendered in preserving, cataloguing and commenting on their collections. In some cases, of course, the Archive has failed to acquire very valuable collections because its slender budget did not permit it to offer a well deserved compensation of slightly more than token size.

The rapid growth of the Archive of Russian and East European History and Culture, since it was established in July, 1951, has been due primarily to the high reputation which it has won among all sections of Russians scattered throughout the free world. By its meticulous handling of each collection—whether it consists of a single brief memorandum or fragment, or of many thousands of pages of letters or memoirs—it has gained the confidence of all parts of the emigration, from convinced monarchists to disillusioned Communists.

Each day's mail brings both inquiries and materials from many countries of the free world, as people devoted to preserving for future generations the records of Russian life and culture decide to entrust their valued papers, often preserved at great sacrifice and through several catastrophes, to a reliable and well-run repository, free of all political pressures or biases and dedicated to the objective search for truth.

Our Growing Collections

ROLAND BAUGHMAN

Adimari gift. Mr. Ralph Adimari of Mount Vernon, New York, knowing of Columbia's "Brander Matthews Collection," has generously presented a letter which Professor Matthews wrote to him on October 9, 1920.

Austrian Ministry of Education gift. Columbia University Libraries were among 47 such institutions which have received sets of modern Austrian publications as the official gift of the Ministry of Education of Austria. In a ceremony at the Overseas Press Club on October 17, a collection of 198 volumes, chiefly in the fields of Austrian history, art and literature, was presented to the representative of each of three university libraries in New York City, including Columbia. The Cultural Attaché in making the presentation stressed Austria's appreciation for the material, academic and spiritual assistance which American libraries had given to Austrian libraries immediately following World War II, and for the cooperation that has been maintained ever since.

Backus gift. Mrs. Louise Laidlaw Backus (A.B., 1929 B) has presented a remarkable collection of more than 2,000 volumes, chiefly American poetry published in the period between the two World Wars. The collection was originally formed by Miss Anita Browne, who has been connected with fostering and publishing American poetry for many years. It is rich in regional poetry anthologies, private printings, and productions of obscure, "avant-garde" presses; and with few exceptions the items are first editions and in fine condition. Many of them bear autograph presentation inscriptions from their authors to Miss Browne or to other recipients.

Bancroft gift. Professor Margaret Bancroft (A.M., 1913) presented a fine copy of Charles-Constant Le Tellier's *Instruction sur l'histoire ancienne*, Paris, 1816.

Bentley gift. Professor Eric Bentley presented four rare scripts of recent French plays, to wit: Henry Becque's *La Parisienne* (1957); Bertolt Brecht's *Galileo* (1952); Andre Obey's *Noah* (1957); and Marcel Pagnol's *Marius* (1955).

Berol gift. In May, 1956, we recorded the generous gift by Mr. and Mrs. Alfred C. Berol of an unparalleled collection of the published illustrative work of the noted book artist, Arthur Rackham. Now we are able to report a further benefaction of the same donors. The present gift consists of fifty-three original sketches and watercolor paintings by Rackham, some of which have never been published. Included are such notable items as: an unfinished needlepoint showing Punch on horseback, made by Rackham when he was a boy; a large watercolor, apparently unpublished, showing a child fishing in a stream as four elfin-like children look on, with gnarled trees and fields and rolling hills in the background; and a virtually complete set of the original pen-and-ink and wash drawings for A. F. Brown's *The Lonesomest Doll*, 1928. Not less noteworthy are the numerous watercolor drawings for plates that were published in black-and-white, as well as a half dozen originals of Rackham's earliest published sketches.

Mr. and Mrs. Berol are thus establishing at Columbia a unique collection—one that will serve as a research keystone for anyone who shall undertake to study the development of Arthur Rackham as a book artist.

Cartwright gift. Avery Library was the recipient of a group of seven contemporary publications dealing with notable examples of medieval architecture and sculpture in France. This gift comes to us as a result of the generous action of Mr. W. Aubrey Cartwright. The series is notable for the excellent quality and artistic merit of the large scale photographs.

Courts Martial Proceedings. A 142-volume set of the decisions of the Boards of Review in courts martial proceedings, complete for the period 1929–1951, has been deposited in the Law Library by the Judge Advocate General of the Army. This is a most important addition, for although the procedural content has been largely superseded by the recent adoption of a uniform Code of Military Justice, the compilation contains matter that is indispensable as a source for research in substantive military law, but which is not ordinarily—if at all—to be found except in Army libraries. This set was formerly a surplus set at Governor's Island and was about to be returned to Washington. The Law Librarian, Mr. Miles Price, requested that the set remain in the New York area for research purposes, and accordingly the Judge Advocate General has allowed it to be deposited with the Navy R.O.T.C. at Columbia, which in turn has deposited it in the Law Library.

Dodge gift. Within a few days of each other, but from opposite sides of the continent, two original letters written by Alexander Hamilton were presented to Columbia. On November 21 Mr. A. Winslow Dodge of Wenham, Massachusetts, presented a letter from Hamilton to Judge David Sewall of Maine, dated November 13, 1790. Professor Syrett of Columbia's Alexander Hamilton project was especially delighted with it, because the text was unknown to him.

The other Hamilton letter is noted below under *Hepburn gift*.

Donovan gift. General William J. Donovan (A.B., 1905, LL.B., 1908) has presented his large collection (3,236 items) in the fields of intelligence and espionage, the history of warfare, biography and autobiography, the social sciences, communism, and related subjects.

Engel gift. Of recent years Mr. and Mrs. Solton Engel (1916 c.) have made many magnificent gifts to the Columbia Libraries. Some of their gifts have been acknowledged in these pages as having been made "by a member of the Class of 1916," in accordance with the

wishes of the donors, while others have been freely identified with Mr. and Mrs. Engel. A resumé of their benefactions is truly impressive, including as it does manuscripts and rare printed works by Kipling; a fabulous association copy of the first issue of Stevenson's *A Child's Garden of Verses* (1885); Poe's *Al Aaraaf* (1829) inscribed by his sister, Rosalie MacKenzie Poe; Gibbon's *Decline and Fall of the Roman Empire*, first edition and in the finest possible condition; the first printing (1477) of Marco Polo's account of his travels (one of only eleven recorded copies, of which only three are in America); Isaac Roosevelt's annotated copy of *The Federalist* (1788), uncut and in the original boards; an unpublished manuscript satire by Stevenson and a copy in mint first state of *Treasure Island*; and a host of other notable collectors' items. Not the least of the benefactions of Mr. and Mrs. Engel were the complete re-decoration and refitting of the library exhibit cases, and the provision of funds to make possible the appointment of a special exhibitions assistant for a year.

More recently Mr. and Mrs. Engel have shown their great generosity in a very special way. They have selected from their personal library 343 items of prime importance and interest, and these they have presented to the Columbia University Libraries. It would be impossible to give here a complete listing of this latest presentation; mention of a few of the items must serve to indicate the quality of the collection.

Louisa May Alcott's *Little Women*, two volumes, 1868-69, in the extremely rare first state; L. Frank Baum's *Wizard of Oz*, 1900, with all the points of the first issue, inscribed by Baum "To my dear sister Mary Louise Brewster"; William Cullen Bryant's *Poems*, 1821, in the original boards; Lewis Carroll's *Alice's Adventures in Wonderland*, 1866, in two variant states of the first American issue; ten fine letters by Rudyard Kipling to various people, his *The Day's Work*, 1898, in a presentation copy to Ambrose M. Poynter, and a presentation copy of *Departmental Ditties*, 1891, to G. Gore-Gillon, with an unpublished autograph poem, signed; *A Plain System of Elocution*, 1845, which contains the first appearance in a book of

Edgar Allan Poe's "The Raven"; Mark Twain's *Adventures of Tom Sawyer*, 1876, in the very first issue and in the finest possible condition; Richard Wagner's *Der Ring des Nibelungen*, 1873, presented by Wagner to Karl Hill; the Moncure Daniel Conway copy of Whitman's *Leaves of Grass*, 1855, in the first state, autographed by the author and containing Whitman's autograph transcription of Emerson's famous "Leaves of Grass" letter as well as Whitman's letter to Conway regarding Emerson's comments.

Although some of the highlights of the Engel gift are revealed by the above listing, this does not begin to show the true depth of the collection—which contains, for example, ninety first and rare editions of Kipling, twenty-five of Edna St. Vincent Millay, and twenty of Mark Twain. Columbia is indeed indebted to Mr. and Mrs. Engel—two loyal and generous Friends, whose gifts are bringing superb rarities that could never have been acquired in any other way.

Ernst gift. Mr. Richard C. Ernst continued in his very welcome and useful practice of presenting a selection of the works issued currently by his favorite publisher Alfred A. Knopf (A.B., 1912). This year the gift consists of 47 outstanding publications of 1957.

Goldstone gift. Through the kind generosity of Mrs. Lafayette A. Goldstone and Mr. Harmon H. Goldstone (B.ARCH., 1936), complete sets of the original drawings for three important New York buildings designed by the late Mr. Goldstone have been presented to Avery Library. These include drawings for 1107 Fifth Avenue, one of the great luxury apartment houses in New York, containing among others an apartment of fifty rooms. The Montana Apartment House and the Ogden Mills Reid residence are also included. In addition to this, the donors have had microfilmed a large number of other drawings covering the main projects executed by Mr. Goldstone. The film is likewise deposited in Avery Library in furtherance of a national project now being sponsored by the American Institute of Architects, the Society of Architectural

Historians, and other interested institutions, to insure the preservation of a more than representative selection of the nation's architecture on a continuing basis.

Henderson gift. Professor Harold G. Henderson (A.B., 1910, A.M., 1915, CHEM.E., 1915) has presented to the East Asiatic Library 665 volumes and 850 slides (partly colored) from his personal library of Japanese and western-language books. The entire scope of Japanese art is represented by heavily illustrated publications, and there are as well numerous works on the Japanese language and literature. The art books, many of which are out of print and no longer available through dealers, include the collected works of Japanese artists and descriptive catalogues of the contents of private collections in Japan.

Hepburn gift. As noted above, two Alexander Hamilton letters were presented to the University within a few days of each other. On November 25 Mrs. George Hepburn of Los Angeles, California, together with her sisters, Mrs. John C. Wood and Mrs. Chester Doubleday, presented in remembrance of the late Professor John Angus Burrell a letter written by Hamilton to Governor Arthur St. Clair, dated New York, 19 May 1790. In view of Columbia's current project of editing the complete writings of Hamilton, gifts such as this one have a very special significance and timeliness.

Hume estate. The Union Theological Seminary's Missionary Research Library has passed on to Columbia's East Asiatic Library 214 books and pamphlets originally received from the estate of the late Dr. Edward H. Hume. The majority are on Chinese medicine and medical history. The fields of Christian missionary work and the promotion of literature in China are also represented. Included in the gift, and now destined for Special Collections, are Dr. Hume's notes for lectures and substantial files of data which he extracted for use in the preparation of articles and books.

Lanford gift. Mrs. Caroline S. Lanford presented a collection of more than 22,000 reprinted copies of over 300 scientific papers by her father, the late Professor Henry C. Sherman, on various aspects of the subject of nutrition. They were presented as a memorial to Mrs. Lanford's father, with the intention that duplicates are to be distributed on an exchange basis to other libraries throughout the world. By this means it is expected that similar materials not otherwise available will be acquired.

Longwell gift. Mr. Daniel Longwell (1922 c.) has signified his intention of presenting to Columbia University his distinguished collection of first editions of the writings of Sir Winston Churchill and related works. One-half of the collection has in fact already been formally presented to the University and will be delivered into our care after the closing of an exhibition of Mr. Longwell's collection which is to be held later this spring at Westminster College in Fulton, Missouri, commemorating the occasion of Churchill's delivery there, on March 5, 1946, of his famous "Iron Curtain" speech.

Mr. Longwell's gift is of paramount importance to all investigators into the political and social developments of our century. The understanding by which the collection comes to Columbia is significant and forward-looking, for it stipulates the continued interest of all concerned in developing the collection to embody the fullest possible coverage of the subject, utilizing the combined efforts of the donor, the University staff, and the Friends of the Columbia Libraries.

The collection is to be known as "The Works and Records of Sir Winston Churchill," or, in shortened form, "The Winston Churchill Collection."

Marquis gift. Through the kind generosity of Mrs. Elvira Trabert Marquis, the important publication by F. Ehrle, *Piante e vedute di Roma e del Vaticano dal 1300 al 1676* (Studi e documenti per la storia del palazzo apostolico Vaticano) has been added to the rich resources in this field at Avery Library.

Mead gift. Doctor Margaret Mead (A.B., 1923, A.M., 1924, PH.D., 1929) presented a most unusual item. It is Anatole France's *Thaïs*, Paris, 1924, with illustrations by Raphaël Freida, accompanied by (1) a full set of proofs of Freida's illustrations in black on handmade paper, (2) a nearly complete set in sepia on japan vellum, (3) another nearly complete set in sepia on handmade paper, (4) a set of four proofs on satin, and (5) a similar set of four proofs on vellum.

Included with this is another collection of illustrations for *Thaïs* by the artist Serge Czerefkow which were made in 1927 for the Paris publisher René Kieffer. This group consists of twenty-eight original drawings and preliminary sketches, a full set of twenty etchings in the first state printed in sepia on satin, a similar set on vellum, a full set in the second state on satin, and a similar set on vellum.

Pratt gift. Through the kindness of Dr. Dallas Pratt (M.D., 1941), a fine lot of twenty-eight letters from Jules Champfleury has been acquired. The letters, dating in the 1860's and '70's, are chiefly to the editor Charpentier, and relate to literary and personal matters. Dr. Pratt noticed the letters in a Paris dealer's catalogue and, remembering that Columbia owns a seven-volume set of the manuscript journals of Champfleury, generously offered to purchase this additional material for us.

Salzer bequest. Through the good offices of Mr. Donald L. Newborg (A.M., 1931) a most extraordinary collection formed by the late Dr. Benjamin Salzer has been presented to Columbia University. The "Mayor's Court Papers," as the collection is styled, comprise about 2,000 pieces extending in date from 1681 to 1819. Included are records of cases argued before the Mayor's Court of New York City, which by statute became in 1821 the Court of Common Pleas. Numerous writs of enquiry are present in the collection, especially for the critical period 1770-1775, as well as many legal opinions by government officials. These papers overlap and supplement the official papers on file in the office of the Commissioner of Records

of New York County. Originally established by the Dutch in 1650, the Court was renamed the "Mayor's Court" when New Amsterdam became New York in 1664. As developed by the English conquerors, its primary concern was with civil litigation, having in this respect a close relationship with the ancient Lord Mayor's court of London, which was established in the middle ages to provide justice for businessmen speedily and at lowest cost, in contrast to the tedious and expensive processes of the central courts.

Shackleton bequest. For nearly three decades Miss Clara Everett Shackleton (A.B., 1914 B. A.M., 1915) worked diligently toward compiling a bibliography of children's literature, traveling widely to interview librarians and collectors in this and other countries. Miss Shackleton's interests included not merely literary works for juveniles, but textbooks and works for moral training as well. She amassed a tremendous amount of data, much of which she carefully transcribed to finished typescript with ultimate publication as her objective. At the time of her death in December this work remained unfinished.

Through the generous thoughtfulness of her niece, Mrs. Floyd H. Cronk of Ithaca, New York, Miss Shackleton's notes and typescripts have been given to the Columbia Libraries. Whether the work which was so lovingly carried on can ever be completed is doubtful, but nevertheless the great wealth of data will be of immense value to future scholars who share Miss Shackleton's interests.

Warren gift. In 1912, as a bequest of Professor George N. Olcott, Columbia University received an extensive collection of epigraphical specimens, including a remarkable assortment of classical coins. The Olcott Collection is the special responsibility of the Department of Greek and Latin.

Very recently Mrs. Emma Brescia Warren, a doctoral candidate in the Department of Italian who is currently lecturing at Hunter College, presented a set of plaster-of-paris squeezes, obverse and

reverse, of eighty coins of Syracuse, representing the complete known issue of that city during its most interesting period, 530–212 B.C. Included in the gift are squeezes of sixty-five representative coins of thirteen other Sicilian cities of the classical period.

Wessells gift. Miss Bessie Wessells of Newburgh, N. Y., on learning that Columbia University had acquired the John Jay Papers, presented an autograph letter from Jay to one of her ancestors, Major John Lyon, dated 8 July 1787. Included in her gift is a handsome copy of *The Life of John Jay*, written by his son, William Jay, and published in two volumes in 1833. Volume two of this copy bears the autograph of Jay's grandson, the second John Jay, dated May 12th 1833, and the pencilled signature of A. A. Lyon.

Wood gift. Professor Horace Elmer Wood II (A.M., 1923, PH.D., 1928) of Rutgers University has presented a most unusual item in a specially-bound copy of six lectures relating to mineralogy and crystallography by Thomas Egleston, Jr. The lectures were published from 1866 to 1871 for use by students in the Columbia College School of Mines, and these copies were formerly the property of Samuel Anthony Goldschmidt (E.M., 1871). The volume contains Goldschmidt's autograph and bookplate, and thus combines the interests of two great Columbia personages.

Activities of the Friends

Annual Meeting. The Annual Meeting of the Friends of the Columbia Libraries was held in the Main Reading Room of Butler Library on the evening of Tuesday, January 28, with Mr. C. Waller Barrett, Chairman of our Association, presiding.

During the short business session with which the meeting opened, Mr. Barrett said that the terms on the Council of Mr. Benjamin, Mr. Berol, Mr. Cousins, Mrs. Holden, and himself expired at that meeting. He called upon Mr. Lada-Mocarski, Chairman of the Nominating Committee, who reported that the committee wished to nominate Messrs. Barrett, Benjamin, and Berol, Mrs. Holden, and Mr. Francis T. P. Plimpton for the three-year term which ends in January, 1961. Upon motion and second from the floor, the nominees were unanimously elected.

The Libraries' Two Hundredth Anniversary. At the beginning of the meeting, Dr. Logsdon, the Director of Libraries, welcomed the large number of Friends, full-time members of the Library staff, faculty members, and students for this celebration of the Bicentennial anniversary of the founding of the Libraries. He said he was happy that the Friends had wished to sponsor this event and spoke with appreciation of the very substantial contribution which this association had made to the Libraries since the group came into existence in May, 1951. The Libraries took pleasure in coupling with this event the first public showing of the John Jay Collection, the acquisition of which had been made possible during the past year largely through the active support of the Friends. President Kirk, who spoke next, commented on the major role which the Libraries play as the nerve center for the educational and research work of the University. He referred to the growth of the book collections over the past 200 years from a small number of volumes to holdings of approximately 3,000,000 books and said that today

a university such as this must depend to a considerable extent upon the support which is given by a dedicated group like the Friends.

The principal address was given by Judge Harold R. Medina of the United States Court of Appeals, Second Circuit, who is an alumnus of the Columbia School of Law, a former faculty member of that school, and a judge who won nationwide attention in 1949 when he presided over the trial of eleven leaders of the American Communist Party. He took as his theme the inter-relationship of letters and liberty and spoke with exhilarating eloquence.

Bancroft Award Dinner. For the benefit of our members who may wish to record the date on their calendar, this year's Bancroft Dinner is scheduled to be held on Tuesday, April 22. Although further details will be mailed to our members later, it can be announced now that Mr. F. B. Adams, Jr., Director of the Pierpont Morgan Library, will be the speaker.

THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

INVITATIONS to exhibitions, lectures and other special events.

USE OF BOOKS in the reading rooms of the libraries.

OPPORTUNITY TO CONSULT LIBRARIANS, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members' names on file.)

OPPORTUNITY TO PURCHASE most Columbia University Press books at 20 per cent discount (through the Secretary-Treasurer of the Friends).

FREE SUBSCRIPTIONS TO COLUMBIA LIBRARY COLUMNS.

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CLASSES OF MEMBERSHIP

ANNUAL. Any person contributing not less than \$10.00 per year (dues may be waived for officers of the University).

CONTRIBUTING. Any person contributing not less than \$25.00 a year.

SUSTAINING. Any person contributing not less than \$50.00 a year.

BENEFACTOR. Any person contributing not less than \$100.00 and up a year.

Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

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